



# Gateway

Week  
End

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University of Nebraska at Omaha

Friday, February 4, 1983



A painful recollection . . . Actress Christine Riza relives the murder of the samurai in the UNO production, *Rashomon*.

Anthony McCoy

*An inside look at UNO's dramatic arts department*

## Students gain experience by producing, acting in plays

UNO drama students will appear in two major plays and one or two studio productions this semester. They will also perform in touring performances and on KETV's **Crime Stoppers** segment.

Students spend weeks or months rehearsing and performing each production, according to Robert Welk, chairman of the dramatic arts department.

The 45 undergraduate students in the drama department can major in a professionally-oriented program designed so that theater students can concentrate on dramatic arts, Welk said.

Students can choose to work toward a liberal arts degree with a drama major, Welk said.

Degrees in drama have been offered since 1973, when the college of fine arts was established, Welk said. Drama classes were taught at UNO in the speech department before 1973.

Welk said the program has improved since he came to UNO in 1966.

The number of full-time faculty has increased from three to six, new production facilities have been built and older buildings remodeled and a greater

variety of courses are offered to students, Welk said.

Although responses from those who do come to plays are quite positive, said Welk, he would like to increase the size of audiences.

He said the people who regularly attend plays think they are consistently good.

Students help decide which plays will be performed, Welk said. However, faculty members make the final decision.

"The formulation of technique and the opportunity to gain experience through performance is a long process," Welk said. But he added, it pays off.

"Some of the best and most exciting theater in America is coming out of university training programs," he said.

Graduate student Allison Laurio chose to direct *Rashomon*, which ends its run this weekend.

The Gateway goes behind the scenes to learn more about the making of a play.

Follow the action, pages 4-6.



## Neurotica

By Karen Nelson

Democracy isn't working at UNO. The Student Senate meets. The members fight. Money is shifted from one part of campus to another. The members fight some more. Then they go to Sortinos.

At the head of all this is Student President/Regent Ray Mandery. The Student President/Regent goes to the monthly regents' meetings, but has no vote, therefore he has no real power.

As for electing good student senators to do what little they have the power to do — well, we know how many people vote on this campus.

No matter who is running student government or what kind of government is on campus, things won't change much. There will still be a lot of fighting, a lot of Sortinos pizza and beer consumed, and at least one scandal a semester. But it's so damn dull!

If student government is going to be ineffective, and if the student president/regent is going to be nothing but a figurehead anyway, the government at least has a responsibility to the students to be interesting.

Creating a monarchy at UNO would solve the problem, according to veteran student government-watcher and concert promoter Ron Hare. Hare took time out from his attempt to put together a Stray Cats/Bow Wow Wow/Flock of Seagulls concert to explain his proposal.

"Democracies are basically boring," Hare said. "Oh, sure, occasionally a Nixon comes along to liven things up a bit, but for any sort of real excitement, you have to leave the country. Even at that, no one has heard any juicy tidbits about the president of France."

"Monarchies — that's what people want to read about. When an intruder walked into Queen Elizabeth's bedroom a few months ago, everyone wanted to know what was going on. If an intruder walked into Nancy Reagan's bedroom, she would have just blown his head off and received a medal from the National Rifle Association. Who would want to see that in the National Enquirer?"

Hare had considered other options for student government, he said.

"Socialism is even more dull than democracy. The president of Sweden has never dated a porno star, for example."

At one point, he had thought about making student government into a religion. "Religion

has it all — pomp, ritual, power, money. Student government deals with a lot of money, so it would have been ideal.

"Unfortunately, UNO is a state university. By the time the separation of church and state issue went through the courts, student government would have to declare bankruptcy."

Would student government gain more power as a monarchy? Hare said no, not at first.

"In most countries, royalty are only figureheads. They have the parties, are seen with the right people and get an allowance while others make the real decisions. With the exception of the allowance, that's a perfect description of student government."

"People love titles. Look at most large corporations. After a while, you begin to think they have more vice-presidents than secretaries. No one is impressed with a clerk in charge of the photocopier, but call him or her 'Vice-President In Charge Of Communications' and see what happens."

"The same thing in government. And the fancier the title, the better. 'Student senator' is all right, but watch what happens if you call the same person 'Grand Viscountess of the Freshman Class.' It just blows people away!"

To illustrate his point, Hare showed me two copies of a resolution recently voted upon by the Student Senate. One was signed, "Ray Mandery, student president/regent." The other was signed, "His Royal Highness Ray Mandery, Lord Protector of UNO, Overseer of Parking, Knight Escort of Mavericks, Order of the Milo Bail Garter First Class."

"Both resolutions were submitted to the regents," he said. "The one signed 'Ray Mandery, student president/regent' was ignored. The other resolution was also ignored, but the regents talked about it for days afterward."

Hare also said the social life of student government members would improve. "I can see CAO Renee Duke going out with Burt Reynolds, or Ray Mandery dating Koo Stark when Prince Andrew isn't available," he said.

If none of those inducements would convince student government to become a monarchy, Hare said he had one more weapon up his sleeve. "The drama department wouldn't have to worry about storing the costumes from the Madrigal Dinner. They would be in use all year long."



## Double Vision

By Wm. F. Harvey and Michael E. Carroll

The traveler walked slowly into the room. His torn leather jacket, faded jeans, and long hair were instant reminders of a bygone era. It seemed as though he had gone to sleep in 1969 and awakened 15 years later, a modern day Rip Van Winkle.

He had arisen to find a president searching for the good old days of the early 30s, a state department using nuclear diplomacy and a secretary of the interior redefining ecology to mean lunch-hour at a strip mine.

Bewildered, the traveler looked up and asked, "hey man, what happened to Woodstock?"

"You'll have to come with us," said a man in a pin stripe suit.

"What are you talking about?" exclaimed the traveler. "I haven't done anything."

The man in the suit stared. "Don't you understand?" he asked. "It's your whole lifestyle. Your kind is detrimental to everything the Party stands for."

"The Party?" the traveler asked.

"Of course," the man in the suit replied. "There's only one party, you know."

"Now, we'll have to hurry," the traveler protested. "I want to ask a couple of questions first."

"Oh all right," the man replied coolly. "What do you want to know?"

"Well first, how did you guys do it?"

"Do what?" asked the man. "Come into power. I'll bet you took the Senate first."

"Well," said the man, "the Senate and the White House at the same time, actually." He paused. "It wasn't easy. It cost plenty to have those hostages kept through the inauguration."

"But wait! Is Nixon still in the White House?" asked the traveler.

"Nixon?" The man chuckled. "No, we used him for awhile, but his credibility ended with Watergate."

"Water What?" asked the traveler.

"Never mind." We had to settle for Reagan."

"Reagan!" exclaimed the

traveler. "You've got to be kidding. He wasn't even a good actor!"

"I know," sighed the man. "But it was the best we could do on short notice."

"Oh. Well how'd you get around the house?"

"We didn't," said the man. "We got through the house."

"Through?"

"Yes," replied the man. "After several unsuccessful elections, we finally resorted to the use of tactical atomic weapons."

"YOU NUKED THE HOUSE?" The traveler was incredulous.

"Yes, it was quite effective," said the man proudly. "We did away with welfare, public education and Tip O'Neil in one fell swoop."

"I see," said the traveler. "Hey, what ever happened to the Soviets? Are you guys still harassing those Russians?"

"Oh, come now," the man said impatiently. You must know that we've been secretly collaborating with the Soviets for years."

"Enough!" the traveler shouted. "I don't want to hear any more."

"Very well, take him away," ordered the man.

And with that, two well-dressed men escorted the traveler out of the room.

His task completed, the man closed his briefcase and hurried to meet the next traveler.



## Awful Truths

By Jerry L. Watkins

I think I've figured out at least one thing that's wrong with American business. We've lost the capacity to make a fast buck out of social change. We just don't invent new needs to go with new circumstances like we used to.

The Sexual Revolution might never have gone beyond the Lexington-Concord stage if it hadn't been for the overnight bag.

And if some smart operator hadn't convinced dotting pet owners that table scraps were bad for old Bowser's tum-tum, Alpo would still be an off-brand can of hash sold only in mom-and-pop grocery stores in poor neighborhoods.

What we seem to have produced is a generation of businessmen who are mercenary without being imaginative.

No wonder we're losing Trade War I. The other side are people with enough originality of mind to have invented transistors, Pearl Harbor, and a way to market restaurants that feature uncooked seafood.

And they've brought the front lines in that war right up to the nearest Datsun or Toyota dealership.

Too many of our present-day businessmen have had their imaginations lobotomized in colleges of business administration.

Let's face it — business administration courses have the same relationship to creative breakthroughs that shoveling cow

dung has to the successful cross-breeding of dairy stock.

If we are ever to see some positive daylight between us and the Japanese, we're going to need more people trained in engineering, mathematics, and the sciences.

If you want to be mercenary about it, that's where most experts agree the assured, good-paying jobs are going to be. At least that's where they damned well better be.

A while back I mentioned the possibility of making big bucks off social change. But first of all, before you can lay hand on some of that dinero, you've got to know a social change when you see one.

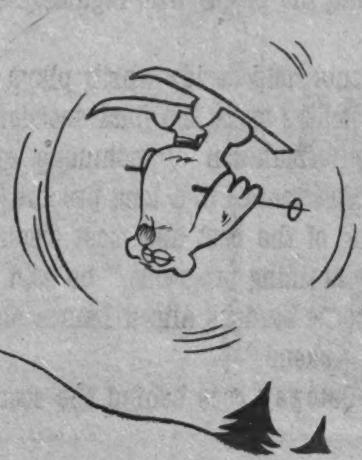
Every day at school you rub elbows with an untapped, going-to-make-somebody-rich social change. Know what it is? It's the older students!

But, so far, nobody's really discovered the older student market.

A few college stores may have put in a small supply of denture adhesive, full-figure panty hose, and Oil of Olay. Beyond that, nothing.

I suppose the Japanese will be first to tap that market with an orthopedic book bag that corrects your posture, slims your waistline, and adds 11 points to your I.Q.

## PERRY



## Gateway

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# Elmwood roads may close

The lower roads in Elmwood Park may be closed this summer, according to the Elmwood Park Task Force plan.

The Omaha City Council will hold a public hearing on the plan, scheduled for Feb. 8.

According to Guy Mockelman, speaker of the Student Senate, "we will come out opposed to closing the roads."

The plan calls for a 'test program,' closing the lower roads from May 15 through August 21. Bob Astleford, director of Parks and Recreation, will determine where the road closings will be made.

During the test period, signs will be posted limiting parking time during the weekdays.

The upper road may also be closed to traffic during the summer, because of the potential hazard to golf carts using the road.

According to the plan, a gate will be installed at the south end of the Elmwood swimming pool

parking lot. The gate will be locked until the pool opens to insure ample parking for persons desiring to use the pool during the summer.

## March of Dimes SAVES BABIES

PLEASE HELP FIGHT BIRTH DEFECTS

## What's Next

**What's Next will appear in the Friday Gateway. Information for publication should be in the Gateway office by 1 p.m. the preceding Friday. Due to space limitations, priority will be given to timely announcements by student organizations.**

### V Lot Reserved

The two north rows of parking lot 'V' will be reserved on Thursday, Feb. 10 from 9:15 a.m. for a conference on New Markets in Education, held in the MBSC.

### Free Concert Sunday

UNO Assistant Professor and Composer W. Kenton Bales will conduct a concert at 8 p.m. Sunday, Feb. 6. The free concert will include works composed by Bales, and the premiere of his "Fanfare: A day of dappled seaborne clouds."

### Choosing a Career

If you like to find answers to choosing a career, uncovering the hidden job market, developing your resume, getting a job through student part-time employment, etc., join the brown-bag lunch crowd at the Student Center each Wednesday beginning Feb. 9. There is no fee or registration. The meetings begin at 12:50 p.m. in the Council Room.

### World Topic Series

Pi Gamma Mu, the International Honor Society in Social Sciences invites you to attend the Wednesday World Topic Series on Feb. 9 from noon until 1 p.m. Dr. Mihai Timofte, visiting Fulbright professor from Romania is the featured speaker at the carry-tray luncheon.

### Print Exhibition

Original American and European prints will be on exhibition and for sale in the Arts and Sciences Hall on Feb. 9-10. Sponsored by the UNO Art Club, the exhibition will be from 10 a.m. until 5 p.m.

### Test-Taking Techniques

Help is available to students who need test taking strategies. A course, "Test-taking Techniques," is offered by UNOs College of Continuing Studies on Feb. 10 and 17 at 7:30 p.m. at the Peter Kiewit Conference Center, 13th and Farnam streets. The cost is \$16. Call 554-3399 or 554-2755 for more information.

### Relationship Strengthening

UNOs College of Continuing Studies is offering a course called "Couples: Strengthening Relationships" each Thursday beginning Feb. 10 at 7 p.m. It will teach skills and concepts of effective relationships and involves diag-

nosis, solution and prevention of problems.

The course fee is \$35 per person, and \$55 for couples registering together. Call 554-3399 or 554-2755 for more information.

### Learning about Computers

Two introductory classes on computers will be offered on campus starting Saturday Feb. 12 for 10 weeks. One class is scheduled for 9 a.m. and the other is scheduled for 11:30 a.m.

Participants will learn how computers work, computer terminology, how systems are developed and how to collect and store information. The fee is \$50 per registrant. Call 554-3399 or 554-2755 for more information.

### LSAT Review Workshop

Prepare for the Law School Admissions Test on Feb. 12 and 13 from 9 a.m. to 5 p.m. All sections of the new LSAT will be covered and the workshops will include analytical and problem-solving techniques, exercises and full-length verisimilar sections and practice of test-taking.

Enrollment is limited. The cost is \$110. Call 554-3399 or 554-2755 for more information.

### Photo Course Offered

Award-winning photographer Larry Ferguson will instruct the course "How to Take Better Pictures" beginning Feb. 14 at UNO. The class will meet for five weeks starting Monday, Feb. 14 at 7 p.m.

The course, designed for beginners and will cover the basics of adjustable camera controls. The registration fee is \$25. Call 554-3399 or 554-2755 for more information.

### Pregnancy, Birth and Parenting

"Let's Do It Right: A Resource Course in Pregnancy, Birth and Parenting" will meet at 7 p.m. for five Mondays beginning Feb. 14 at UNO.

The course for current or prospective parents who wish to take more responsibility for themselves and their families. Information will be provided by medical professionals, childbirth educators, counselors and representatives from parent-support groups.

The registration fee is \$25 per person or \$40 for couples. Call 554-3399 or 554-2755 for more information.

### "Heart to Heart"

Campus Recreation is sponsoring a free Children's Program called "Heart to Heart," on Saturday, Feb. 15 from 10 a.m. until 2 p.m. in the HPER building.

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- All winter suits & sportcoats 1/2 off. (includes: Calvin Klein, YSL, Pierre Cardin, Henri Grethal)

### For Ladies:

- All winter sweaters 1/2 off. (includes: Polo by Ralph Lauren, Condor, Henri Grethal, Izod)
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# Drama

## Bachmann prepared for his role as Buddhist priest

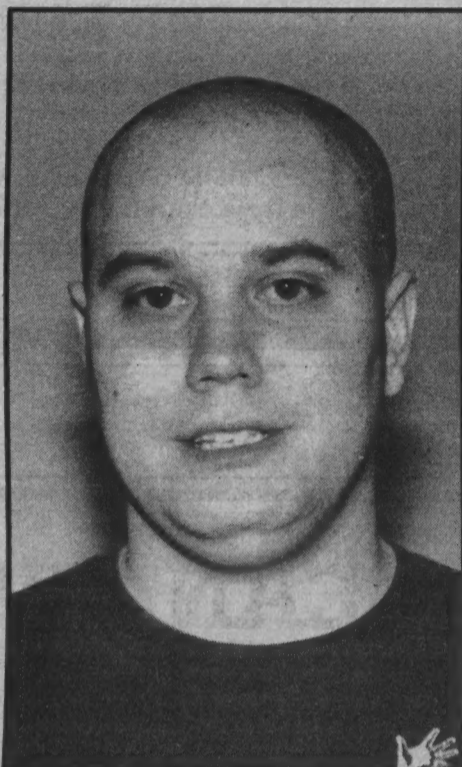
Every night for the past several weeks, Greg Bachmann has been sitting in a half-lotus position. The role Bachmann plays in *Rashomon* requires him to appear to be meditating and praying.

A normally active and exuberant person, Bachmann said it requires a lot of discipline to be able to become a calm and passive Buddhist priest.

"Everything I am goes into my character," said Bachmann, who plays the priest in the current dramatic arts production *Rashomon*. "There's a side of me that is the priest — that can be calm and relaxed, with an immense amount of concentration."

Describing what it's like to be an actor, Bachmann said he goes through a warm-up routine to remove tension before each rehearsal and performance. He stretches his vocal chords much like a singer does to keep his voice from cracking. To concentrate, he assigns himself a difficult mental task which keeps outside thoughts from intruding. One way to do this, he said, is to describe everything in a room, quickly.

An actor needs to make his emotions more accessible and to have a sense of spiritual well-being, Bachmann said.



Greg Bachmann

Acting requires making choices about the character, he said. For example, does the character stand tall and open, or does he slump forward? The actor is constantly changing parts of the character, like vocal inflections and posture, to see which ones work best, he said. "A good director will trust the actor and offer suggestions. 'Keep this — get rid of that — Your character really needs to be nervous in this scene,'" Bachmann said.

Unconsciously picking his fingernails, Bachmann said it is difficult to describe the tension and anxiety he felt during his audition for *Rashomon*. "The audition is the hardest thing for an actor to face, it's like a job interview," he said, except that actors are judged on their body, voice and muscles. "It's yourself on the line. It never gets easy."

The other actors watch the auditions, which last for three nights, he said. The directors, for each production of the semester, decide who to cast for each role.

The first night the actors are asked to do a prepared scene, Bachmann said. The second night of auditions the actors read from a script they haven't seen before. Finally, there are call backs on the third night of auditions. The call backs give the directors a chance to decide which actor to cast if more than one could do the part.

"You hope you don't screw up. You hope you remember your lines. Your name is called and you immediately snap into control — total control," he said.

Control is important for an actor, Bachmann said. He described a performance at which some young people in the audience laughed when the lights came on. "I was so aware of them, yet I didn't lose control," he said. An actor who is not controlled might snap back at a rude audience, Bachmann said.

**"The audition is the hardest thing for an actor to face, it's like a job interview . . . it's yourself on the line. It never gets easy."**

Another time, the lights came on before the characters were in place on the stage, he said. "We just slipped into our characters and moved into place. The audience never knew that it wasn't planned because we were in control."

Bachmann intends to make acting his career. "I don't want to be age 40 and find myself looking back and saying, 'I should have done this,'" he said.

## Scenery sets mood

The largest production area in the dramatic arts department is the scene shop in annex 35, where Charles Chapman teaches scenery construction.

It can also be the noisiest. In a recent class period, students were learning how to use electric saws, lathes and welding equipment.

Chapman said he "isn't in the business of turning out professional carpenters" but rather he gives students some idea of how a set is constructed. He also teaches cost analysis procedures.

Construction crews for the UNO season come from the stage carpentry class and from students assigned to work on the crews. All dramatic arts students must accept crew as well as performance assignments as part of their curriculum.

Scenery is constructed for a production following a series of drawings including front and rear construction elevations, ground plans, and painted renderings of the finished set,

provided by the designer. Construction materials for sets range from canvas and wood to foams and fiberglass designed for the housing industry.

### Studio transformed

During the production period of *Rashomon*, members of the current class and crew transformed the small studio into an area with the atmosphere of Japan with trees, temple pillars and gauze screens.

At the end of each production the set is dismantled. At UNO, every piece of reusable material is saved. Flats are numbered and placed in storage for use at another time. Wood is stored according to size. Even bolts and other fasteners are carefully sorted and saved.

Students can specialize in the study of the technical area of theater. Some students are employed part-time in a work-study program in association with the shop.

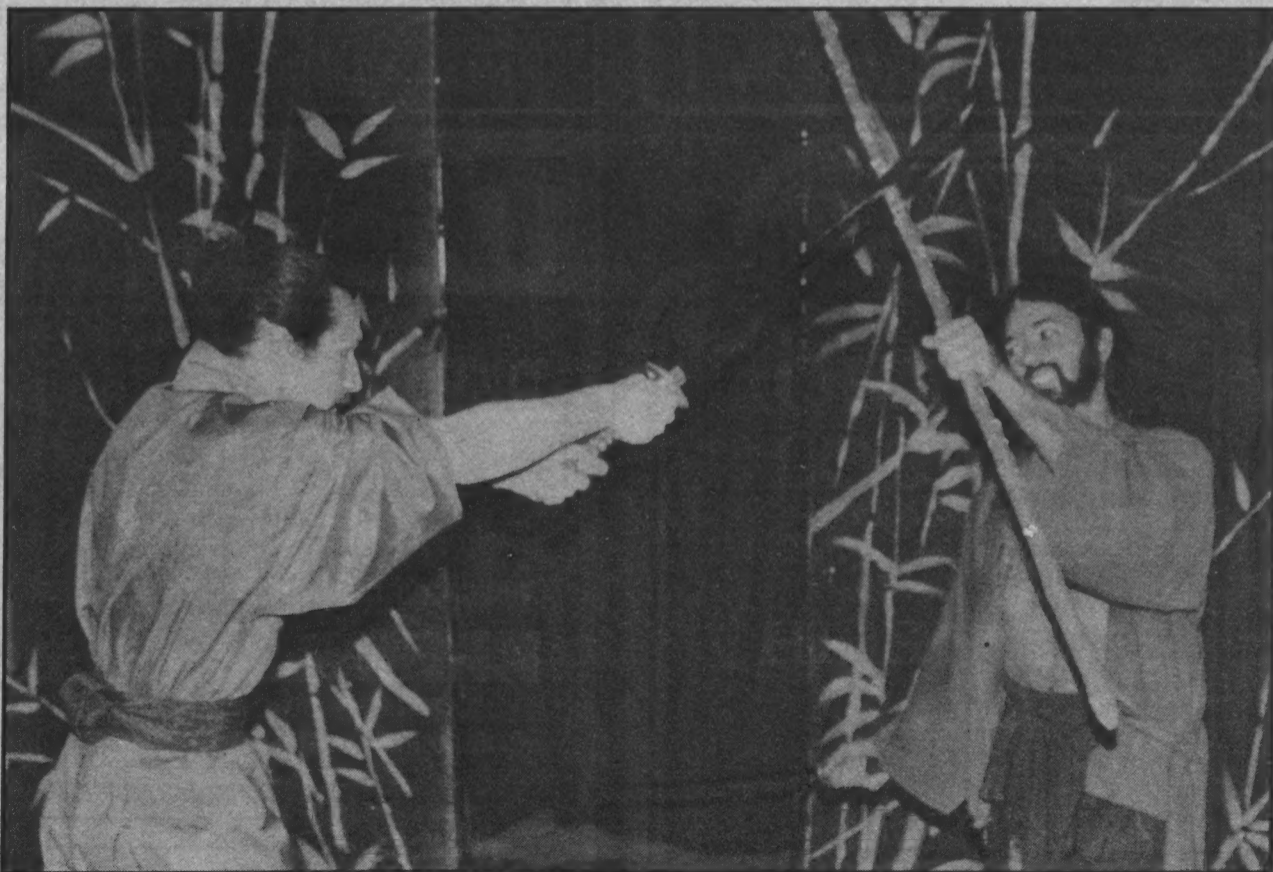
—Lou Meyers



Anthony McCoy

Defending her honor . . . the samurai's wife, played by Cathy Wells, fights with the bandit, played by Wes Clowers, while her husband, bound and gagged, watches.

## UNO drama department hard at work preparing for production



Carefully choreographed . . . the samurai (left), played by Terry Doughman, fights with the bandit.

Anthony McCoy

Director works for Master's after 'blue collar tour'

## Cinematic nature makes directing *Rashomon* difficult

By Anne Johnson

A director must be able to "see" a play before it begins, said Alison Laurio. "You must have something to aim for."

Laurio spent the past five months directing *Rashomon* to fulfill her master's of arts degree requirements.

The play, which opened last week, is based on two Japanese short stories that were made into a film and later adapted to the stage by two American playwrights.

When she selected the play in August 1982, Laurio said she knew it would be a challenge to direct.

It is difficult to stage, she said, because it is "cinematic" in nature. Numerous flashbacks occur in different settings and some scenes call for realistic sword fights which are hard to choreograph.

"We actually needed more than a bare stage to build the Japanese fight scenes," she said.

"I had to know I had a good choreographer for the sword fights or I would never have selected the play."

Before casting the play, Laurio met with the set and costume designers. The group was allotted approximately \$650 for costumes, sets and props. She said they decided that not every detail of the play would be historically accurate.

"We wanted to set the mood and suggest Japan," said Laurio. "We didn't want characters to be stereotyped Japanese people."

During auditions, Laurio said she looked for three qualities in the actors: voice, movement, and physical appearance.

She said she had an idea about what each character should look like. She added that she tried not to take physical appearance into account because costumes and makeup can greatly alter physical appearance.

Laurio, who appeared in the UNO production of *Marat/Sade* last March, said being a director helps her better understand actors.

"You learn how people work with each other and see how different actors work when approaching a role," said Laurio. "You get an overall sense of the production."

The mother of two children ages 15 and 6 years old, Laurio received bachelor's degrees in journalism and theater in 1972.

Laurio said she "took the Woody Guthrie Blue Collar Tour," after graduation and lived all over the United States.

"I worked as a waitress, on the production line in a toy factory and as a secretary in the drama department of a university," she said.

Laurio returned to UNO in 1981 to work toward her master's and directed the UNO Reader's Theater last year to prepare for *Rashomon*.



Anthony McCoy

The best defense . . . Marilyn Berman speaks in her daughter's (Cathy Wells) behalf in a scene from *Rashomon*.

Rehearsals for *Rashomon* began Dec. 18 and were held everyday, said Laurio. Sword scenes were choreographed two hours before rehearsals began.

By the time "tech" rehearsal was held, said Laurio, "the actors were ready. They needed an audience."

Tech rehearsal, she explained, began the week before opening night and actors worked in full costume and makeup on the completed set. There is always a new problem and a director has a lot of headaches, said Laurio. But, she added, "it is never too late to change."

All changes, problems and insights about the play were recorded in a log, said Laurio. The log totals approximately 20 pages and is part of the paperwork required for the master's project.

She is also required to submit biographical information about the play's authors and plot and character analyses.

Laurio said she expects to complete the project in March. "When you're a director," she said, "there aren't enough hours in a day."

"I wish I could be three places at one."

## Creating costumes for *Rashomon* provided challenge



Roger Hamer

Shape of things to come . . . Music major, Judith Bieker, helps out in the costume shop.

Kenda Slavin, the costume shop supervisor at UNO, said that one of the reasons she enjoys making costumes is because "you find out so many curious little facts about the past."

Slavin has 10 students in her costume-making class this semester. They study various styles and periods of clothing.

She said that all students of theater should have experience making costumes. She said she thinks it teaches students respect for the people who design and make the costumes.

Students in her class learn that costuming isn't only a process of copying from the past, she said. Special considerations are often necessary. For example, dancers need flexible materials in order to allow freedom of movement, and singers need extra expansion room in the waist and chest areas.

Slavin, who owns a clothing design business and has been designing clothes since she was 9 years old, said the costumes needed for *Rashomon* provided a challenge because the patterns needed are rare.

The costume designers had another problem when preparing for the *Rashomon* costumes. A wig purchased for the actress playing the wife in the show "was awful," Slavin said.

An old wig about the right length was found, but the texture of the hair wasn't right. One of Slavin students suggested ironing the hair "like they did in the 60s." She was surprised, but it worked, she said.



Rashomon Wife

## Students polish techniques in Crime Stopper program

# Re-created crimes help police put thugs behind bars

By Mary Burke

You are watching the 10 o'clock nightly news on KETV, Channel 7, when Ray Depa, news director, appears introducing this week's re-enactment of an unsolved crime on the station's featured *Crime Stoppers*.

Watching the crime unfold, you recall seeing a man who resembles the actor on television rushing out of the same bank that day. You were quick enough to jot down the license number of the car he drove. Then you called the *Crime Stoppers* number, 444-5595, and reported the license number to officer Dennis Pekula, *Crime Stoppers* coordinator for the Omaha Police Department. The police then are able to solve the crime.

This is the theory behind the *Crime Stoppers* program, and according to Pekula, it is an extremely effective program. Though the program has only been in Omaha for about a year, the impressive statistics tell the story of its success.

From March 23, 1982, to Jan. 17, 1983, the *Crime Stoppers* program was responsible for the recovery of \$140,805 in stolen property, as well as the arrest of 55 felons. Out of the 42 criminals tried in court, 38 have been convicted.

Although the *Crime Stoppers* program is a cooperative effort between the Omaha Police Department, KETV and the Omaha community, UNO dramatic arts students add to the program by portraying the victims and criminals in the crime re-enactments.

Robert Welk, assistant professor of dramatic arts, directs the students in their roles. Once a crime has been chosen to be aired in a *Crime Stoppers* dramatization, Welk is contacted and given a description of the suspects and victims, including their age, build, hair color and style, and clothing worn at the scene of the crime.

He then selects students in dramatic arts who come closest to matching the descriptions.



Criminal behavior . . . KETV photographer Scott Buer and UNO drama students Chris Riza, Peg Bodnar and Laura Ross work on a *Crime Stoppers* episode.

The students are also chosen depending upon the type of acting required for the skit and upon their acting ability. If makeup is needed to match a description more closely, it is used.

Since filming of the episodes often takes place at odd times, availability of the student actors is also taken into consideration.

One of the students who contributes his time and talent to the *Crime Stoppers* program is Mike Dowd. "It's educational," Dowd said. For

him, it's a chance to learn a different acting technique and in this case, camera work.

Welk agreed with Dowd that "the values of student participation are that the student can become involved in alternate acting situations, the nature of setting up different camera shots" and other valuable learning experiences that would not otherwise be experienced.

Welk also stressed the importance of community involvement that is generated by dra-

matic arts through the *Crime Stoppers* program. "The university always gains with good public relations," he said. The students who do act in the re-enactments are not paid.

As news director at Channel 7, Depa is in charge of the station's involvement with *Crime Stoppers*. KETV shows the re-enactments on its nightly news.

"The re-enactment on television serves as a focal point to generate interest and make people aware of *Crime Stoppers*," said Depa.

The dramatization also can serve as a memory jogger if a viewer recalls seeing something related to the crime, such as the getaway. It also acts as a catalyst to call in tips on any felony.

Any crime that becomes a featured *Crime Stoppers* crime offers a \$1,000 reward for information leading to the arrest and conviction of a suspect. Many people who know something about the crime, but might have otherwise kept quiet about it, reveal what they know to receive a reward, Depa said.

A crime is chosen to be featured on *Crime Stoppers* if it is unsolved and the police have no more leads to pursue in the case. Break-in, robbery, and assault cases are most commonly seen on the show. On rare occasions, a murder is featured. Any unsolved crime could be brought to the attention of *Crime Stoppers*, said Pekula.

The *Crime Stoppers* program began in Albuquerque, N.M. in 1976. It is broadcast in over 300 cities nationwide. The Program is controlled by a board of directors, all civilians. The board raises money to reward citizens for their help in the capture of the felons.

Depa attributes much of *Crime Stoppers* success to the student actors who play in the dramatizations. "I don't think enough can be said about the support of the drama students at UNO," said Depa. He maintains that the program would not have succeeded without the students.

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# Review

## 'Gandhi similar to Lawrence of Arabia'

*Gandhi* has been compared to the classic David Lean film *Lawrence of Arabia*. The comparison is well deserved. The film is structured similarly to *Lawrence* and it often approaches the quality of that film.

*Gandhi* is an ambitious film. It took director Richard Attenborough 20 years to realize his goal of making the film. *Gandhi* is many things; a story about the independence of India, an attack on imperialism, a lecture on political responsibility and a biography of Mahatma Gandhi that covers his spiritual and political development from the 1890s until his murder in 1948.

It is to Attenborough's credit that he has succeeded to a large degree in telling this complex and fascinating story. I am curious how many people today remember who Gandhi was and the international influence he had.

Gandhi was a political and spiritual leader who was instrumental in achieving India's independence from Great Britain in 1947. The tactic he most often used in India's fight for independence has been labeled passive disobedience, a term Gandhi disliked. His tactics could more accurately be termed non-violent civil disobedience. There was nothing passive about his methods.

The political development of *Gandhi* is poorly developed in the film and this is the major fault of the film. Gandhi is portrayed by Attenborough as a man who is too sure of himself. Surely, Gandhi had doubts about his methods and his political philosophy. Attenborough did not bring out these self doubts. Despite

this, the film is most entertaining and very atypical for the 1980s.

It deals with ideas and characters. In an era when films are made by accountants who make deals, *Gandhi* was made by a filmmaker who reveres his subject matter. It is not a trivial film.

*Gandhi* has many strong performances. Ben Kingsley is superb as Gandhi and deserves the accolades he has received. *Gandhi* is Kingsley's first film, just as *Lawrence* was Peter O'Toole's first.

Roshan Seth as Pandit Nehru and Alyque Padamsee as Mohamed Ali Jinnah, the founder of Pakistan, give excellent performances and are responsible for most of the political urgency found in the film.

The acting of the entire cast is superb, which one has almost come to expect from a film made in England. Candice Bergen is also effective in her brief role as Life Magazine photographer Margaret Bourke-White.

Unlike a local reviewer, I was not scandalized that she received second billing in the film. She received second billing because her name was first alphabetically after that of Ben Kingsley, who naturally received top billing.

*Gandhi* is a cinematic event as it has been advertised. Richard Attenborough tells an entertaining and important story. It is a film that should be seen, and is one of the best films released in the past year.

—Robert D. Hancock

## Rashomon audience held spellbound

*Rashomon* is a fresh, unique experience, that is perhaps like few plays you've seen before. The unusual construction of the story, the exotic setting, and not least of all, the brilliant production design, combine to create an evening of theatre that is somewhat unconventional, but nevertheless, spellbinding.

Playwrights Fay and Michael Kanin are extremely liberal in their use of flashbacks, which give *Rashomon* a scope that is almost cinematic. Director Alison Laurio deserves deep congratulations both for undertaking such a demanding project and for demonstrating dexterity in staging such a complex play.

The locale of *Rashomon* is Japan during some indefinite period in the past.

A bandit (Wes Clowers) is accused of raping a woman (Cathy M. Wells) and murdering her husband (Terry Doughman).

At the trial, the incident is related by those involved. Even the dead husband is able to give testimony via a medium (Christine Riza).

Each character's version of the incident is shown in flashbacks. And each character has a radically different version of what happened that day. There is also another witness who refuses to offer his version of the crimes to authorities. This flashback offers the most sardonic view of what transpired.

There is a great deal of explosive action in *Rashomon*. There are sword fights (choreographed by Terry Doughman) that are convincing to say the least. The small confines of the Studio Theater allows the audience to really feel involved with the conflict.

The make-up is skillfully designed and applied. The Occidental actors are believable in their Oriental aspects. The cosmetics of the women are most effective.

Wayne White's production design is great. The subtle lighting

richly enhances the plot's dramatic depth. This lighting is most poignant during the scenes with the priest. The limited stage seemed to increase in size due to the extraordinary sets. Perhaps the most impressive of White's work was the costuming.

White obviously poured hours of work into creating vivid, attention-demanding costumes. From the colorful kimono worn by Wells, to the rags worn by Clowers, White demonstrates a talent that is ingenious.

"Rashomon" is a fine production well worth visiting, especially for those charmed by the unfamiliar. It is an excellent demonstration of the range of the UNO drama department.

—Anthony McCoy

## Timerider crashes

*Timerider* is the unlikely story of an off-road motorcyclist who is zapped back to the Old West in a time travel experiment.

Lyle Swann, champion off-road racer, finds himself in 1877. He gets in all sorts of trouble with some local bad guys who want his motorcycle.

Swann is played by Fred Ward, a Charles Bronson look-alike. Those uninitiated with off-road motorcycle racing may be impressed with his motorcycle riding ability. Anyone who knows anything about motorcycles won't be. I doubt that anyone will be impressed with his acting ability.

But mine is just one opinion. Most of the crowd I saw the film with cheered through most of the movie's unimaginative 1½ hours.

The biggest thrill for many in the audience seemed to come when Swann jumped his motorcycle over the Bad Guys.

I felt like I was watching the *Dukes of Hazzard* with the residents of Hazzard County.

But this was not TV. I had to pay to see *Timerider*. I had no idea it could be so bad.

After all, the music was done by Michael Nesmith, the ex-Monkee, who has won awards for his work in video lately. The music is fine, but the originality he displayed in video did not transfer to the silver screen.

As the movie began, Nesmith wanted us to believe that Swann was competing in the prestigious Baja 1,000 motorcycle race. Hundreds of riders compete in the race each year. In the movie, no other motorcyclists are shown even close to Swann while racing. The writing does nothing to help the story's credibility.

"Holy shit" and "It ain't right, it just ain't right." seem to be Nesmith's favorite lines. Both are used several times.

But dialogue is not important. Like the *Dukes of Hazzard* and *Knight Rider*, the machine is the star of this show.

And what an amazing machine it is. It keeps on running after it has been shot dozens of times. It doesn't run out of gas until the end of the movie, several days after the story began.

Don't worry, I won't give away the ending. You'll be able to figure it out yourself after the first 15 minutes.

*Timerider* is showing at the Park 4 and Six West Theaters.

—Chris Mangen

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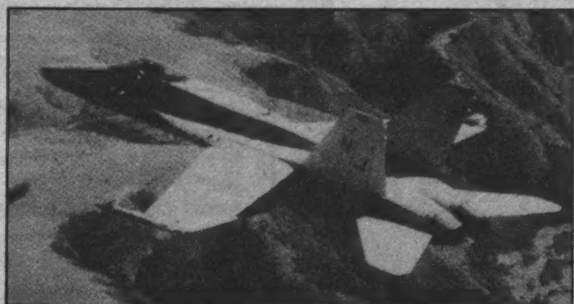
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# Sports

Share of NCC lead on the line

## 'Low-key' Mavs to host Morningside tonight

By Henry Cordes

Even after completing what he said may have been his best road trip ever and nailing down his first two career wins in North Dakota, the demeanor of UNO basketball coach Bob Hanson was unchanged.

Sitting in his office Monday morning, Hanson casually accepted congratulatory visits. There was no back-slapping, no beaming grins.

"I'm certainly happy with the wins, but I'm trying to keep the philosophy of not getting too low or too high," Hanson said. "My problem may be that I'm a little on the low side."

"Sure we had a good time, but we can't get ready for Morningside when we are enjoying those games."

Morningside's Chiefs will visit the UNO Fieldhouse tonight in a showdown between the top two teams in the North Central Conference.

A win tonight would pull the Mavs into a tie for the NCC lead. The Chiefs are currently 8-1 in the conference; UNO is a game back at 7-2.

"If people have been waiting to come out and see a big game, this is it," said Mav guard

Dean Thompson. "This is the one to see."

Hanson said it would help his team to have a good crowd for the 8 p.m. showdown.

"When you're playing well you draw well, and hopefully we'll get our fans out to support us when we're back in Omaha," he said.

Mav forward Terry Sodawasser is looking forward to the support of a home crowd after a week-long road trip. He believes excitement in the basketball arena runs in cycles.

### Probable Lineups MORNINGSIDE (16-3)

	PPG	RPG
G Vernon Simmons, 5-10, Sr.	6.1	2.4
G Paul DeBey, 6-1, Jr.	5.7	1.9
C David Krantz, 6-8, Sr.	11.0	6.3
F Steve Brandsma, 6-6, Jr.	15.5	4.6
F Bob Beneke, 6-6, Jr.	13.8	7.6

### UNO (12-7)

	PPG	RPG
G Dean Thompson, 6-1, Jr.	18.4	3.2
G Dave Felici, 5-11, Sr.	6.9	2.2
C Terry Sodawasser, 6-9, So.	10.9	4.3
F Jeff Fichtel, 6-5, Jr.	8.7	6.2
F Dwayne King, 6-2, Fr.	6.3	1.8

"If we hustle and make some good plays that gets the band started, and they really get the crowd going and that fires us up even more," he said.

The Mavs are riding a six-game win streak, coming off consecutive road wins at St. Cloud State, North Dakota and North Dakota State.

But the schedule for the next two weeks doesn't let Hanson get overly optimistic. After tonight's game with the Chiefs and a Saturday night encounter with South Dakota in the Fieldhouse, the Mavs will go on the road for their next four games, including a stop in Morningside on Feb. 18.

Hanson said every game UNO plays now seems bigger than the one before. "And that's gonna continue," he said.

The Mavs have continued to use the pressing defense that started them on their roll.

The Mav press produced 38 turnovers in the North Dakota wins this weekend and 130 in UNO's last five games.

"Turnovers have been very important to us at this point," Hanson said. "We've been more of a gambling team (with the press), and I'm

basically conservative."

Hanson said making adjustments on the press during the game has helped keep the chips falling UNO's way.

"North Dakota beat our press in the first half, but in the long run we got them to play more to our liking," Hanson said.

Hanson said the UNO players get along well off the court, and it shows in their play. Team chemistry is thought to be the most important quality of a winning basketball squad. Hanson said the Mavs now have it.

He said the Mavs' sticking together in the early part of the season and the sacrifice of personal glory have been key elements to the team's recent surge.

"Some of the guys that have been starters are now coming off the bench and contributing," Hanson said. "We have some very unselfish players as far as scoring."

One of Morningside's leaders will be Bob Beneke, who played for UNO as a freshman before transferring before last season.

"He was a small-town boy who didn't like (continued on page 11)

## Henke-Anderson balances married life, school, basketball

By Deb Klanderud

On March 2, the UNO Lady Mavs face Creighton University's Lady Jays in a game that promises to be "a real barn burner," according to UNO senior Mary Henke-Anderson.

Not only will the Creighton game be the season's finale for the Lady Mavs, it marks the end of a successful college career for Henke-Anderson, the team's 6-6 center and leading scorer.

Henke-Anderson was recruited from Hudson, Iowa, in 1979 by Lady Mav head coach Cherri Mankenberg. Henke-Anderson has been a starter for all four of her years at UNO.

"Mary is much improved. She has more control on the floor and has been consistent in every game this year," said Mankenberg.

Henke-Anderson's average of 14.5 points per game is one point over her freshman average. "She passes better and her timing is better," said Mankenberg, attributes she said the whole team has attained this season.

"Mary is a very unselfish player," Mankenberg said.

Henke-Anderson shares the post position in Mankenberg's double-post offense with 6-0 senior Lisa Linthacum. According to Henke-Anderson, Linthacum is usually heavily guarded by opponents, leaving Henke-Anderson with one-on-one coverage. "I'm taller than most of my opponents and can pass well," Henke-Anderson said.



Henke-Anderson

Linthacum and Henke-Anderson can either play the high or low post positions, and according to Mankenberg, "complement each other very well."

"I have more experience now and more control over the ball," Henke-Anderson said. "And I get lots of support from my teammates."

Early in her career, Henke-Anderson felt a lot of pressure when double-post player Barb Hart was sidelined with illness. Henke-Anderson's abilities were put to an immediate test. "It put a lot on me right away and pushed a leadership role on me which forced me to work even harder," she said.

Not only did Henke-Anderson overcome the new challenges early in her career, but she continued to face them this season.

Last July, she became the bride of Dennis Anderson and moved to his farm in Gretna, Neb. Anderson is very supportive of his wife. "He wanted me to finish playing basketball this year and to finish school," she said.

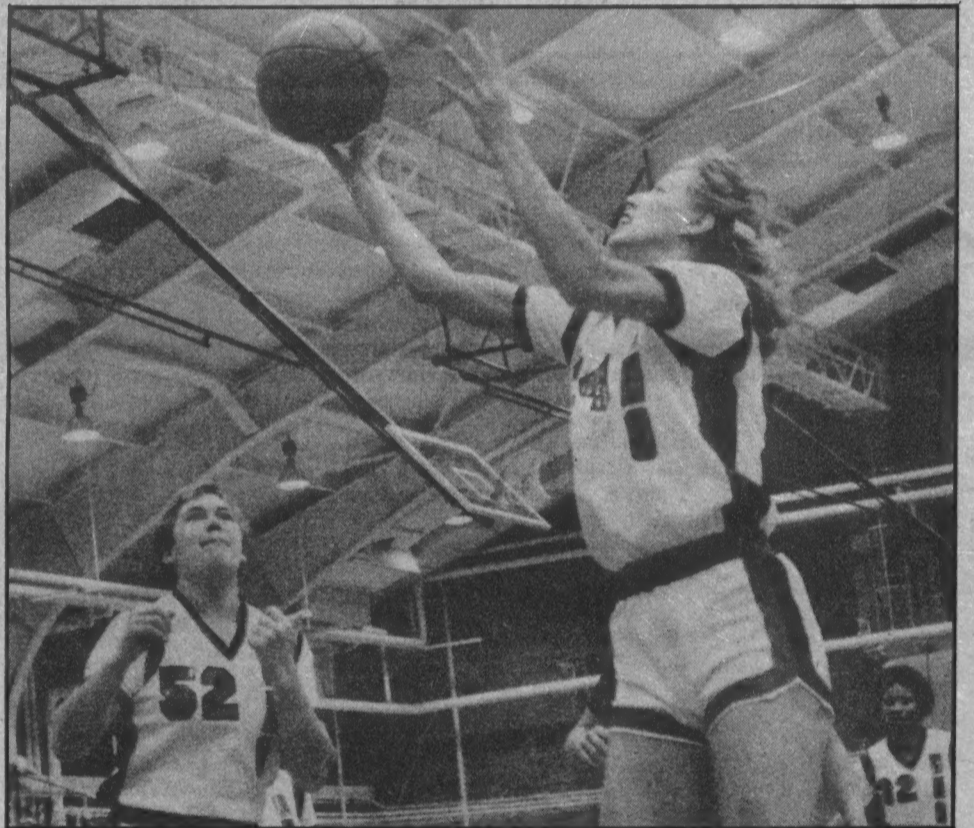
Managing a home and being a newlywed is a lot of work and responsibility. Henke-Anderson has managed to keep up with her studies and maintain her position with the Lady Mavs as well.

Mankenberg expressed her admiration for the way Henke-Anderson has kept up with practices and the competition so far this season. No exceptions are made for married players; they are treated equally, Mankenberg said.

Henke-Anderson looks at the end of her collegiate basketball career in a positive light.

"Sure I'll miss it, it has been a big part of my life. It's like ending a chapter in a book, but I am glad to go on with my life," she said.

Looking back on her career with the Lady Mavs, one game stands firm in Henke-Anderson's mind as the best. During the season's final game with North Dakota State last year, the



Gail Green/Gateway

Height advantage . . . Henke-Anderson pulls down a rebound in the Fieldhouse.

Lady Mavs pulled out a 66-65 win in the final seconds.

"I was on the bench with a sprained ankle and not even in the game," Henke-Anderson said. "Yet when Kirsten (Sullivan) made the winning point, no one cared who made it. We were just happy that we won. It was a team

effort and a win for the whole team."

Henke-Anderson said she plans to teach and coach basketball after graduation. She hopes to teach outside the metropolitan area, hopefully in a small town. Henke-Anderson said she looks forward to her new career and feels that "coaching would be fun."

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# Lady Mavs 'in same boat' as rest of conference

Cherri Mankenberg finds herself in an unfamiliar situation.

After two disappointing losses in North Dakota last weekend, her Lady Mavs are 1-2 in the North Central Conference and in the middle of the pack.

"Everyone in the conference is sitting in the same boat now," said Mankenberg, whose team lost only two conference games in all of last year. "We can't afford to lose any more conference games."

She said all of the teams in the conference have at least two losses.

The Lady Mavs, three-time defending NCC

champs, could help themselves this weekend as they host a pair of games in the UNO Fieldhouse. They will face South Dakota State tonight and South Dakota Saturday. Both start at 5:45 and precede UNO men's games.

South Dakota leads the NCC with a 4-2 mark.

Mankenberg said the Lady Mavs lacked intensity in the losses this weekend, one coming by two points to North Dakota, the other in overtime to North Dakota State.

"We have to be a lot more intense and improve our overall play," she said. "We made a lot of mental mistakes."

## Rigatuso to face 435-pound foe

**By Henry Cordes**  
As competitive sports go, wrestling is about as fair as any you'll find.

Unlike football or basketball, you can be fairly sure your opponent will be the same size as you because of the different weight classifications.

That is, unless you are a heavyweight. UNO's Mark Rigatuso comes head to head with that problem of being a lightweight heavyweight Monday when he wrestles for the West squad in the East-West All-Star Classic in Bethlehem, Pa.

Rigatuso's opponent, Tab Thacker of North Carolina State, weighs in at 435 pounds.

The UNO heavyweight will give away 220 pounds to Thacker, five pounds more than Rigatuso weighs.

"That's a quarter of a ton," UNO coach Mike Denney said of Thacker's weight. "They weigh that guy on a meat scale."

Rigatuso, rated No. 2 in the country, is one of only two Division II wrestlers selected to compete in the meet, which brings together two top national wrestlers in each weight division.

Rigatuso has gone up against heavy heavyweights many times before. He said most of the big men are slow, so he'll have to use his quickness.

"I'll try to wear him down," he said. "Usually they're not in good shape."

Whatever Rigatuso does, he'll have to do it carefully.

"I've gotta be careful. Big guys want to tie up your arms and try to throw you down. With

all that weight falling on you, it could be dangerous," he said.

Denney isn't worried about his prize heavyweight going out at such a weight disadvantage.

"He'll do all right," Denney said. "But everything he does has to be picture perfect. There can be no mental lapses. If (Thacker) takes him to his back, it's all over. There's no way you're gonna bridge with a quarter-ton on you."

Denney knows the perils of being a lightweight heavyweight. He was one when he wrestled at Dakota Wesleyan in college.

"He teaches me not to make the same mistakes he did, though I've made a lot of the same ones," Rigatuso said, laughing.

Rigatuso, a senior, will wrestle the last home match of his career this Saturday when the Mavs take on Buena Vista College in a 2p.m. dual at the Fieldhouse.

"It's kind of a sentimental thing," he said. "I wish we could have it at night so we could get the right atmosphere."

But Rigatuso said he will wrestle in open meets next year while he's finishing up his business degree.

"It's kind of a sentimental thing," he said.

These next five weeks will be important for Rigatuso, because they will determine whether he will reach his season goals: repeat as conference champion, to repeat as Division II champion, and to take the Division I title.

He knows it won't be easy.

"Everybody's tough and they're out to get me," he said. "But I don't think about that. I've gotta just take it one step at a time."

"If we could have come away with one victory that would have been a big help."

Mankenberg said the loss to North Dakota was particularly frustrating.

"We had several opportunities at the end to win it and our shooting just killed us," she said.

"To play so well against Nevada-Las Vegas and then hit the other end of the spectrum is a disappointment. When they play well, I think they can play with anybody."

With the Lady Mavs 9-9, they won't win 20 games in a season for the first time in four years.

"My only thought is that we get our act together for the conference," Mankenberg said.

Her team is ready to do something about that.

"They're pretty much sick about the whole weekend," she said. "From the responses I'm getting, they're disgusted and ready to do something about it."

Mankenberg said an improvement in the injury department would help her team get back on track. Three Lady Mav guards are hampered by injuries.

Tammy Castle has torn rib cartilage, Sue Wieger has a back disc problem and Jean Pistillo suffered a concussion against North Dakota.

Jennifer Johnson, a 6-1 center, will lead South Dakota State into tonight's game. She is

averaging 18.8 points and 12.5 rebounds per game.

"They've dominated the boards in all the games they've played," said Mankenberg.

Mankenberg said South Dakota will also be tough. The Coyotes have good outside shooters and a forward, Ann Pancoast, that is averaging 18.3 points a game.

"They'll both be tough ball games," Mankenberg said.

"But we've got quite a tradition here. It's time to get down to the nitty gritty."

Probable Lineups			
SOUTH DAKOTA STATE			
(7-10)			
	PPG	RPG	
G Lynn Remund, 5-8, Jr.	6.3	1.5	
G Michele Greene, 5-8, Fr.	7.5	2.3	
F Sue McDonald, 5-8, Jr.	11.6	3.2	
F Mary Korb, 5-11, Sr.	6.5	7.2	
C Jennifer Johnson, 6-1, So.	18.8	12.5	
UNO			
(9-9)			
	PPG	RPG	
G Tammy Castle, 5-6, So.	6.7	2.5	
G Vicki Edmonds, 5-6, Jr.	4.5	2.6	
F Carm Johnson, 5-9, So.	8.5	5.0	
P Mary Anderson, 6-6, Sr.	14.5	8.1	
P Lisa Linthacum, 6-0, Sr.	9.2	6.8	

## Buda looking for 12-15 good men

UNO head football coach Sandy Buda said he is hoping to sign from 12 to 15 high school seniors when national letters of intent go out this Wednesday.

Buda said it's hard right now to say just who will become Mavericks in the coming season, but he is encouraged. As of Monday, 56 prospects had visited the UNO campus.

**Verbal commitment**

He said all 56 could help his team.

"We're recruiting some kids that we think two years from now can step in and help us," he said.

Buda said five of those players have verbally committed to the Mavericks, but he declined to release the names before they signed. Until they sign letters of intent they are not officially committed to come to UNO.

Recruiting efforts this

season have concentrated on linebackers and lineman, Buda said. He said five linebackers will graduate following the 1983 season, leaving a lot of room for newcomers.

**No 'franchises'**

But he said there are some positions coaches recruit a player for every year. He always recruits a quarterback and he always brings in some running backs.

Buda said there isn't any player he's trying to sign that could be a big help right away. "There isn't any one kid out there that in football is a franchise," he said.

"Usually, we're looking two years down the road. We try to bring them along slowly and have them play for the JV the first year."

**Some exceptions**

Buda said there are some exceptions. Split end James Quaites came in as a freshman

from Omaha Northwest last year and earned a starting role before getting injured late in the season.

But he said the opposite is sometimes true. "You have your surprises and you have your disappointments," he said.

**Expand a bit**

Buda has tried to expand the Maverick recruiting into other states.

"We're trying to expand a little bit, but this was a very good year in Nebraska," he said. "There are a lot of good players on our level."

"There are a lot of players in the city and state we can't afford to give aid to but could play for us."

He said Omaha would continue to be the Mavs' main recruiting ground, first, because the football is good, and because economically it's an area UNO can concentrate on.

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# USFL last chance at pros for Danenhauers, Mancuso

By Henry Cordes

Bob Danenhauer knows he is taking a chance.

The former UNO football player gave up his job as a full-time school teacher for the chance to try out with the Boston Breakers of the new United States Football League.

"It's a gamble; but it's a good gamble or I wouldn't be taking it," said Danenhauer. He has been teaching science at Morton Junior High School in Omaha. "I think in anything you do you have to take a chance. Anytime you change jobs you take a chance."

Danenhauer, a linebacker, is one of six former Mavs that last week started tryouts in USFL camps in Florida.

Bob's brother, Bill, is an offensive lineman with Boston. Quarterback Mike Mancuso is in the camp of the New Jersey Generals.

## 'Best thing'

Punter Mark Schlecht and receiver Joe Noonan are with the Philadelphia Stars, and tight end Brian Soliday is trying out with the Denver Gold.

"It came up and I thought then it would be the best thing for me," said Bill, who is leaving his position as UNO strength coach to go with the Breakers. "It's a chance to make a living, a good living, and I couldn't pass that up. I still enjoy football."

Bill said he may not be taking the same chance Bob did in leaving his teaching job. He said UNO Athletic Director Don Leahy has guaranteed he will still be strength coach when he comes back.

"That helped me make my decision," he said. Mr. Leahy has been really good about that."

The Danenhauers and Mancuso all have had previous tryouts with NFL teams and like their chances with the upstart league. They cite the fact that there are no established veterans in the USFL camps.

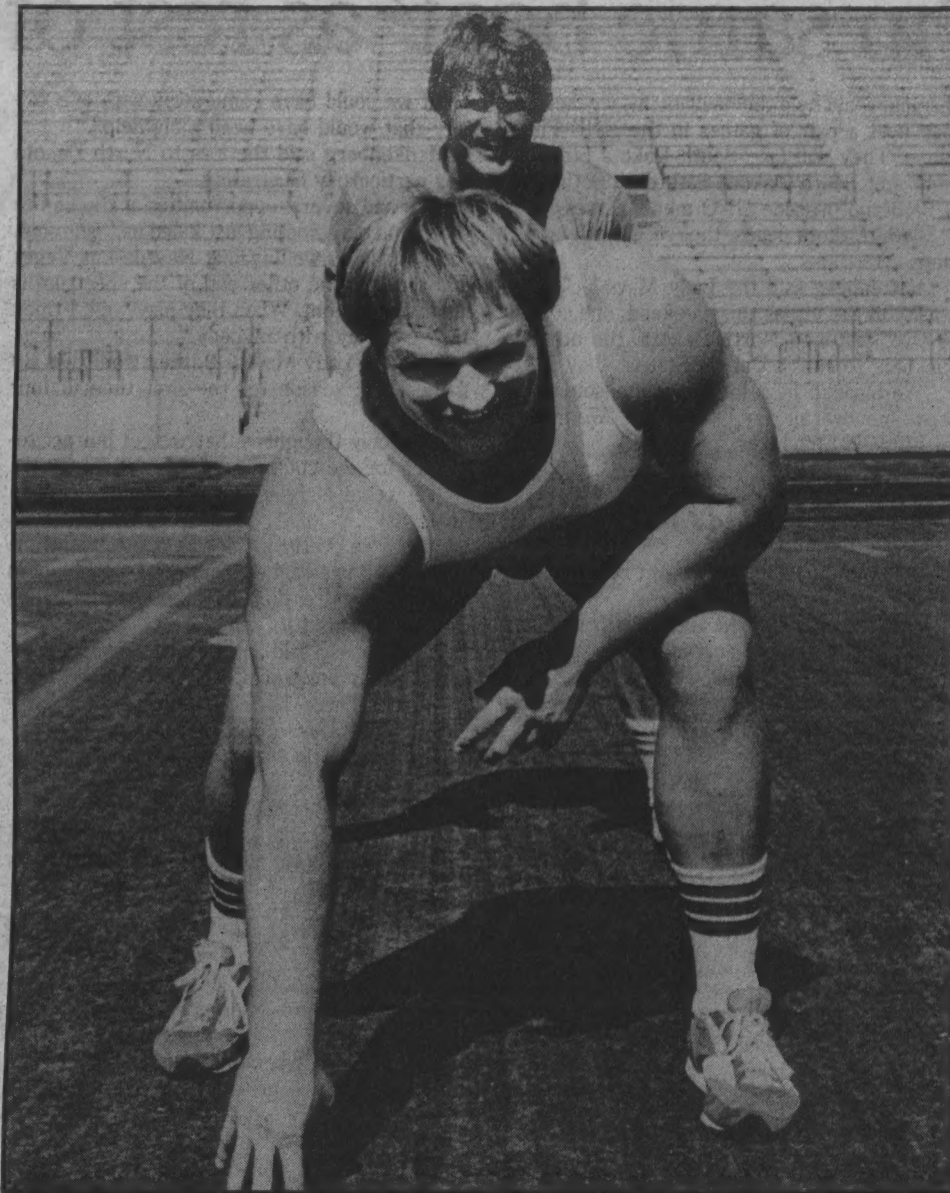
"I feel in this league with no incumbents any situation is as good as you make it," said Mancuso, who had NFL tryouts in past years with the Dallas Cowboys and Green Bay Packers.

## Hopes buoyed

"There are not going to be eight guys trying for one spot," Mancuso said. "I'm shooting for No. 1 obviously, but I feel confident I can make one of the top three spots."

Bill's hopes are buoyed by the fact that the Breakers were willing to trade two players to acquire him from the Washington team which held his rights. Washington had the rights of all players cut by the NFL's Baltimore Colts, the team Bill tried out for last summer. The Breakers had the rights to players cut by the Buffalo Bills, who released Bob last summer.

Bob said the Breakers told him he would begin camp as the starting right outside linebacker.



Gail Green/Gateway

Imposing opposition . . . Bill, front, and Bob Danenhauer line up on UNO's turf.

"If I go in there and perform and don't get hurt, I'll do all right," he said. "It's a matter of being in the right place at the right time." Mancuso and the Danenhauers all said they are in good physical shape, but they may be a little rusty when it comes to the hitting.

## Like riding bike

"It'll take a while to get back into the mechanics of the position," Bob said. "But it's like riding a bike. Once you've done it, it just takes a couple of days to get back into it."

The Breakers started practice Tuesday in Orlando, Fla., for their March 6 opener. Mancuso and the Generals are also in Orlando and

are staying at the same hotel as the Breakers.

"It always helps to have someone you know in camp," said Bob. "It takes a toll on you mentally, and it helps to have someone to talk to."

The ex-Mavs question whether the quality of the USFL will be that much lower than the NFL. They said there are plenty of good players to go around.

"There won't be the good veterans like the NFL, but I don't think the quality will be that much different from the NFL as people think," Bill said. "A lot of those people cut were very close to making NFL teams."

## NFL quality

Mancuso said he is an NFL-quality quarterback. "I feel like I'm good enough to play in the NFL," he said. "Given the right situation, I could have made one of the teams."

The Danenhauers also consider themselves borderline NFL players. They have not given up the hopes of jumping to the NFL if they can prove themselves in the USFL.

"My feeling is that I'll cross that bridge when I come to it," Bob said. "Though I don't think that if I'm doing well with Boston why I should risk that and maybe be cut by the NFL. My ambition right now is to make Boston's team."

One big difference between the NFL and the USFL is the money being offered the players.

"As far as money, I don't think they're offering guys like the Danenhauers and myself a lot of money," Mancuso said. "But it's not far, far below what the NFL offers. In fact, with incentive clauses, I can make quite a bit more."

## Cut corners

Bob said the lower salaries offered by the USFL go with logic. If the new league expects to be around for a while, it can't offer great salaries.

Not only are the ex-Mavs gambling that they will make USFL teams, they're also gambling that the USFL will survive. The last league that tried to challenge the NFL, the World Football League, folded after one season of play in the mid '70s.

"They're trying to cut corners to save money so they can be sure they'll stay around," Bob said. "My understanding though is that even if everything is a disaster, they'll at least be around for two years."

Mancuso said he thinks there will be interest in the new league. "If I didn't think it would be successful, I never would have signed," he said. "There's quite a bit of excitement from the people I've talked to."

## Last chance

Mancuso bases his optimism on the USFL's network television contracts, something the NFL never had.

"With the TV contracts, they're almost guaranteed they will make money," he said. "The networks are usually just trying to fill air time in the spring anyway."

Both Danenhauers and Mancuso feel that the USFL will be their last chance to fulfill their dreams of playing pro football. All are married. Mancuso has two children, and Bob has his first on the way.

"I've got a wife and two kids and I have to show some responsibility as far as they're concerned," said Mancuso.

"I've got to get back to my wife and new baby," Bob said. "A guy's got to get something firm and sturdy as far as a job is concerned."




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- Who did Julius Erving play for when he won his first ABA scoring championship in 1973?  
A. Kentucky Colonels  
B. Virginia Squires  
C. New York Nets  
D. New York Knicks
- Who did Dave Cowens share the 1971 NBA Rookie of the Year award with?  
A. Sidney Wicks  
B. Warren Armstrong  
C. Geoff Petrie  
D. Bob Cousy
- Who was awarded the NBA Most Valuable Player award four times over a five-year span beginning in 1961?  
A. Bill Russell  
B. Wilt Chamberlain  
C. Bob Cousy  
D. Larry Bird
- Who won the NBA scoring title with the Kansas City-Omaha Kings in 1973?  
A. Phil Ford  
B. Nate Archibald  
C. Willis Reed  
D. Ron Boone
- What was the official name of the NBA Bullets in 1973?  
A. Baltimore Bullets  
B. Washington Bullets

- What was the home city of the 1955 NBA runner-ups?  
A. Ft. Wayne  
B. Rochester  
C. Chestertown  
D. Council Bluffs
- What 1978 NBA Most Valuable Player led the Portland Trail Blazers to the championship?  
A. Maurice Lucas  
B. Bill Walton  
C. Rick Barry  
D. Elgin Baylor

Answers: 1-B, 2-C, 3-A, 4-B, 5-C, 6-A, 7-B.

## Mavs host NCC leader Morningside

(continued from page 8)  
the city and was impatient as far as playing time is concerned," Hanson said of the Palmer, Iowa, native. "He could have been a good player for us, and I told him so."

Hanson said he's sure Beneke will want to prove something against his former team, but that there will be no hard feelings.

Beneke is on a roll, having been named the NCC Player of the Week after scoring 59 points and grabbing 27 rebounds in the Chiefs' three road wins last week.

The 6-6 Beneke is averaging 13.8 points and 7.6 rebounds this season.

Forward Steve Brandsma leads the Chiefs with a 15.5 scoring average. Center David Krantz is averaging 11 points and is second in rebounds to Beneke with a 6.3 average.

Thompson and Sodawasser are the only Mavs scoring in double figures at 18.4 and 10.9, respectively. Jeff Fichtel, a 6-5 forward, leads UNO on the boards with a 6.2 rebound average.

The 16-3 Chiefs carry in a seven-game winning streak, their longest in 15 years. They won the NCC Holiday Tournament in December and have had little trouble winning on the road, carrying a 9-2 mark away from home.



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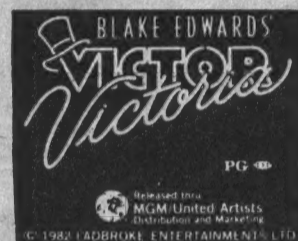


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